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DEBATE—A TOOL OF PRACTICAL EDUCATORS

ELBERT R. MOSES, JR.

What is the status of debate in the educational world today? The cry that the day of debate is gone is waning. Perhaps the old "football emphasis" of "win" has been replaced by the theme "the greatest good for the greatest number of debaters." Last year, I figure, there were over 600,000 debaters in the United States. In Ohio, educators are realizing that debating is an important cog in the scheme of extra-curricular activities. Ohio might be taken as a typical example for the other forty-seven states. This year there were twice as many high schools in the state participating in debate as there were three years ago.

Educators are realizing the by-products of debating,—poise, leadership, ability to size up public questions; then, too, they are using debate as a proving ground for many of the subjects in the high school curriculum.

Let us take geometry, for example. The deductive reasoning process involved in the proving of the Pythagorean theorem, the square upon the hypotenuse of a right triangle is equal to the sum of the squares upon the other two sides, is identically the same type of deductive reasoning involved in a debate question when the debaters reason from the general to the specific. For example, in geometry we find there are postulates, or simple facts, which are used as a basis from which to reason, (one straight line and only one can be drawn between two points, for instance), and axioms, which are certain simple facts concerning mathematical quantities (if equals should be added to equals the sums are equal).

Thus in geometry we start with this type of general statement and reason deductively from the general to the specific to obtain the deeper truths of geometry as in the case of the Pythagorean theorem, to prove that the square upon the hypotenuse of a right triangle is equal to the square on the other two sides.

In chemistry we find the student making an electrolysis of water experiment in order to find its composition. He finds that it separates into two volumes of hydrogen and one volume of oxygen. This separation is called *analysis*. If the student unites these two elements, it is called the *synthesis* of water. The breaking down process is called *analysis*. The building up process is called *synthesis*.

In analyzing a debate proposition we have the same processes involved. In the proposition "Resolved that the United States should form an alliance with Great Britain" we analyze to determine the essential issues or basic points of clash. When we have arrived at the

main issues, which may be economic or political, we start to build our case around these. This reconstruction process is a *synthesis* of the available material to fit our new case.

Let us take the above proposition and see what background the student has to have in order to debate. He has to have a knowledge of government, history, economics, trade agreements, and foreign policy. He has to know what is happening in South America, what other countries are doing in that area, and why they are so interested. This proposition, then, is a proving ground for the student's social science subjects. It might be called a practical application of the student's knowledge coupled with a purposive reading along a constructive line of attack.

Another practical aspect of debating is that it is an excellent activity to encourage the development of leadership. The best example that I can give at the present time is that of Governor Bricker who was a member of the varsity debate team at Ohio State University. He has written this letter to me:

"I know of nothing more helpful or encouraging today than a discussion by the youth of our nation of the problems of government and of public interest. The radio has expanded the power of the human voice to an unlimited degree, and if democracy is to be preserved against assaults from the contrary philosophies of government it must be because of an intelligent understanding, constructive and wholesome leadership."

Last spring John McCulloch, a senior in Wooster High School, Wooster, Ohio, won the National Oratory Contest sponsored by the National Forensic Association. He was a member of the debate team. In the State Prince of Peace Contest, he took another first place.

Let me cite one more case. A Miss Bradley has been awarded the Capital University High School Honor Scholarship. We find, in checking her record, that she was a member of the varsity debate squad of Reynoldsburg High School.

Thus far, we can say that debating is a laboratory for the high school curriculum as well as an excellent activity to stimulate leadership. It is a tool for the practical-minded educator.

The first part of this discussion falls under the category of the "why" of debate. The second falls under the "how" of debate.

In summary of the first part we know that debating stimulates and teaches the student to organize his material. One coach told me concerning one of his students that the student said, "I have learned that there is only one idea in anything I read." This student had learned through his debate training to analyze all reading material related to his high school studies.

Secondly, debate puts new life and meaning into such high school subjects as civics, history, political science, and kindred subjects, because of the type of proposition chosen for the high school debates.

How are we to put such a debate program into operation?

The school may join a state speech league, where the set-up would be taken care of by the state organization. The school then could obtain all necessary literature from the state. The school also may join the National Forensic League. This, of course, will depend upon the relative strength of these organizations in the particular state concerned. For example, in Michigan the state organization is relatively stronger than the N. F. L. The school may enter city competition, in which case it may choose its opponents from schools of known quality. Finally, the school may have intra-mural debate competition.

Recently, the author visited a tournament held at Hamilton, Ohio, under the direction of John B. Holden, in which there were one hundred-forty teams representing Ohio, Indiana, and Kentucky. It is this sort of thing that stimulates speech activity in the high schools. This is the first year that Hamilton High School has had debate, yet the entire school was speech-conscious and cooperating to make this tournament a success. Mr. Holden told me that this tournament certainly would help the enrollment in his speech classes and in debate. Why? Because these classes are actually doing something. The author might add, not only doing something but doing something for the student that he can use when he is graduated from the school.

**PLAN TO ATTEND
THE NATIONAL CONVENTION
DURING THE CHRISTMAS
HOLIDAYS**

DISCUSSION: A TECHNIQUE OF APPLYING SCIENTIFIC METHOD TO SOCIAL PROBLEMS

ALMA JOHNSON

For some years now the favorite topic of chapel and commencement speakers has been the marvels of scientific progress and the accompanying lag in social and economic adjustment. So often have we heard scholarly discourses on the subject that our ears have become dulled to them.

And that is regrettable, for this problem of finding a scientific method of solving our social and economic problems is probably (even considering the present international situation) our National Problem Number One today. As John Dewey has expressed it, "Civilization may hope to emerge from social and political confusion when there is developed and applied a methodology for dealing with social problems on the same level of experimental intelligence and reflective thought which has characterized our method of attacking problems in the natural sciences."¹ He, along with many others of our eminent thinkers, submits discussion as that methodology.

Although discussion is not a new invention for the interchange of opinions and the formation of decisions for action, it is only during the last few years that speech teachers have turned their attention to it as a form of public speaking. Even today, there are still some misconceptions of the nature and function of discussion. Perhaps we should, before going further, explain that by discussion we shall mean "the cooperative deliberation of problems by persons thinking and conversing together in face-to-face or co-acting groups under the direction of a leader."²

How does discussion differ from debate? Several terms in the definition just mentioned point directly to those differences. First, discussion is cooperative, whereas debate is competitive. Discussion demands reflective thinking in the effort to solve a problem, to find the answer to a question; debate involves, instead, intentional reasoning in support of a proposition. Discussion is thought-in-process; debate is the expression of the outcome of thought. In discussion the participants are, ideally at least, searching impartially and objectively for the truth; in debate each person is admittedly defending his own point of view rather than presenting the whole case.

The parallel between the technique of discussion and scientific method is readily apparent. The scientist is faced with a problem. He first defines and analyzes that problem, then—disinterestedly and impersonally—he sets about *testing* whatever hypotheses he may formulate. His objective is not the defense of his hypothesis, but the testing of it—finding the truth about it. Discussion is an attempt to apply the

¹Quoted by J. H. McBurney in "Some Contributions of Classical Dialectic and Rhetoric to a Philosophy of Discussion," *Quarterly Journal of Speech*, XXIII, 1 (February, 1937), 1-13.

²McBurney and Hance, *Principles and Methods of Discussion*, p. 10.

same principles and methods to social problems. The testing comes through the measuring of opinions against each other and through the actual putting into effect of the decision.

Obviously, the field of discussion is opinion, values, rather than the more tangible materials of the scientist. The scientist finds the facts; it is then for the social engineers to determine how those facts may be used to enrich human living. Discussion is a democratic way of making that discovery.

What is the significance of this thesis for the high school or college teacher of speech? First, we find that discussion is a kind of public speaking which is so important that we cannot ignore it. Then, we realize that its technique cannot be acquired indirectly, incidentally, but must be studied as thoroughly as the technique of persuasion or debate. Many colleges have already introduced courses in the principles and methods of discussion, and an increasing number of debate directors are using discussion as the approach to the study of debating. Many forensic leagues have set up discussion projects in place of or in addition to competitive debate tournaments. Such training, commendable as it is, reaches only a relatively small number of students. Yet if discussion is the essential factor in democracy which many of us believe it to be, it must be learned not by just the superior few, but by the average student who will become the average citizen. And the average student in high school or college does not go beyond the fundamental course in his speech training.

We come then to the questions: Should at least the elements of discussion technique be taught in the fundamental speech course? Can the mechanics of speech be taught through discussion? While no positive conclusions may yet be advanced, the experiences of many of us in the field point to an affirmative answer to our questions.

In an experiment set up and controlled as scientifically as is possible outside a laboratory and with human beings as the materials of experiment, I found that students taught entirely through group discussion tended to make just as rapid progress in the acquisition of speech skills as did those engaged in platform speaking; and that they made greater gains in the acquisition of those habits and attitudes considered essential to the scientific method and to effective democratic citizenship: intellectual honesty, open-mindedness, critical judgment, accuracy, objectivity. More over the discussion group made much greater gains in interest in and evaluation of public problems.³ Experience since the completion of the experiment has convinced me that discussion and platform speaking should both be taught in the fundamental course, each to motivate and complement the other.

Speech teachers and debate directors who have not already done

³Further details of this experiment will be found in the writer's article, "Teaching the Fundamentals of Speech through Group Discussion," *Quarterly Journal of Speech*, XXV, 3 (October, 1939), 440-447.

so will surely wish to investigate a teaching technique which actually creates the kind of situation in which speech finds its greatest usefulness throughout life. Discussion is such a technique.

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**START MAKING YOUR PLANS TO ATTEND
OUR SPRING MEETING IN
BIRMINGHAM**

DRAMATIC CRITICISM¹

W. H. TRUMBAUER

My talk this afternoon is based on two assumptions: first, that a healthy, sound development of drama as an art depends on the development of an intelligent, informed, sympathetically critical audience; and second, that where an audience cannot be developed in the best way, namely, by being constantly brought into contact with good drama, then the best substitute way of developing such an audience in a school, is by means of dramatic criticism of plays produced on the campus. I stress this *plays produced on the campus*.

Exposing an audience to good drama is, of course, the only way to create real appreciation of the art of the drama. It presupposes, however, a fairly constant audience, or at least one the major part of which can be counted on over a period of years. Now a college or school audience is notoriously inconstant. What gain is made through the growth of individuals is counterbalanced by the loss of those same individuals by graduation. Hence the result is a continual struggle to do little more than maintain the *status quo*. Consequently, the best way to develop such a changing audience is, in my opinion, to bring it in contact with dramatic criticism—criticism that is sound, but above all things mind you, that is concrete and practical, not theoretical and vague.

The question, then, is how to bring a whole student body into contact with sound dramatic criticism. Criticism to most of them means little more than "I liked it," or "I didn't like it." The student journalist-critic draws on his prejudices, dispenses freely extravagant compliments or intolerant condemnation. Or perhaps he is satisfied with less, with merely resorting to what I call "inglorious" publicity. This consists of telling about the leading lady, who played what in the Broadway production, how long the play ran in New York, and similar nothings. In other words, criticism simply does not exist on most campuses, and the information that is published in the name of news is merely salesmanship.

What, if anything, can we do about it? A number of possibilities suggest themselves. One is to have criticism by or under the supervision of a member of the faculty. This produces criticism, but it is negative, non-creative, so far as the students are concerned. Perhaps a helpful device might be to provide interpretative comments on the program similar to those utilized by musicians to such good effect. Here again, though, this method will not make the student really think. Another method might be to stimulate criticism by the award of prizes for the best comments on the particular production. The success of this method would depend largely on student attitude and the skill of the administrator.

Perhaps, after all, it is impossible to reach the entire student body. What is needed is to create dramatic leaders. Certainly courses in the principles and history of the drama should be offered in every college. At the American Educational Theatre Association meeting in De-

¹Read at the 1940 Convention of the Southern Association.

ember, this recommendation was made by the committee on Teachers Colleges as a means of preparing every teacher better to handle the drama problems of children. The oft repeated wail of students that they would be more interested in plays if they knew more about them must be taken more seriously, not in the sense of giving them more of Broadway gossip, but of providing more genuine information concerning the qualities of plays.

The initial point that we need to attack is student conservatism. Most students come to college with hide-bound prejudices formed by a background of bad movies and a notion that all that is not ultra-modern or jazzy is boring. Perhaps we ought to go to the root of our educational system. Perhaps we ought more aggressively to try to cultivate in our schools a sense of curiosity, a willingness to experiment, a zest of living, a determination to enjoy. Too long we have lived under the Hebrew-Victorian dispensation. We need to reaffirm the Renaissance zest of living. I concede that much has already been done by various agencies, but I contend that this has not gone far enough, and that no one can do the job better than speech people. Too many students have developed into mere sitters. They sit on the side lines and merely cheer or jeer. We must make them participators. If they cannot participate in plays—in one of the multitudinous capacities, they can at least participate as audience creators, and by audience creators I mean those who come with open minds, an eagerness to experience, an alertness, a sense that life has great riches for those who can find a willingness to collaborate with the actors in the creation of a fine production. If we could restore this Renaissance attitude, we could slough off the great burden of deadly, dull commonplaceness of much of our treadmill-like existence. Either we would vitalize all that we came in contact with, or we would dismiss much of that which now keeps us merely marking time.

Dramatic criticism might go far toward changing this unwholesome background that most of our students bring to us, or perhaps, that we create in them—only, however, if and when that dramatic criticism is made alive, concrete and practical. How can this be done? Let us see.

Let us begin with the most common and commonplace student comment, "I liked it" or "I didn't like it." "Why did you like it or dislike it," we ask, not in general, mark you, but about a definite play such as *The Well of the Saints*.

"I don't know. It was pretty—the wording, I mean. I kept hearing it after I had gone to bed." Here is good criticism if we can just turn the trick of making the student connect it with some permanent values. We must make the student sense that this comment tells much about dialogue, and a good deal about the poetic quality of the style.

Someone volunteers, "I felt as though we were all in Ireland long ago." Here is a tribute to the atmosphere created by the author, the director, and the cast.

Another offers, "It wasn't exactly a happy ending, but it gave you a good sort of feeling that there is something good in everything."

And here we have the author's theme, or commentary on life.

Such comments are groping, but they are the remarks of persons without critical vocabularies. Now if these students had a broader basis for judging a play in production, they might find themselves pleased with their power of observation and acumen, and would become more enthusiastic about drama. If this could have been possible, we would not have been restricted to such feeble remarks about *Our Town* as "It was different."

What are some of the broad, general principles that we might give them? Well, here are some.

A play should be seen in relation to its indigenous environment and judged accordingly. Fully to appreciate *Antigone* an audience must know something of the conventions underlying a Greek play; to enjoy a 19th century melodrama, to reap the full benefit from a sparkling farce, to become lost in a delicate fantasy, requires some special understanding of these plays as types, and what they are supposed to do. The audience must be willing to adapt itself to the play, not expect the play to turn into 20th century realism for it. It must adopt that "willing suspension of disbelief" in order to believe. In other words, there must be a recognition that there is not one standard of judgment, but many different ones, and that students must not judge, as they are prone to do, by their special yardstick.

A play is like a cake. There is no such thing as a cake in the abstract; there is a sponge cake, fruit cake, pound cake, or some kind of cake that turns out to be anything from bread on the one hand to candy on the other, all made of specific ingredients. So too, a play is not just a play; it is a tragedy, a melodrama, a satire, a spectacle, a musical comedy, etc., and each has its specific ingredients. It is important, therefore, that the student know what ingredients go into each and in what proportion.

The function of drama is to interpret life situations, not to solve life's problems. Hence, both subject matter and technique are less important than human relationships. That which shocks is not necessarily bad, any more than that which preaches or proselytes is good. Too loose a technique is weak, but too tight a technique may be merely receptive—a camouflage for emptiness—witness the horde of writers of the well-made play from Scribe to George Kaufmann.

And since interpretation, not solution, is the objective of the play, it follows that the audience must have the privilege of individual interpretation too. This is excellently illustrated by *Hamlet*; no character has elicited more disagreement. Even farces, melodramas, fantasies that are grounded on human motives, instincts, emotions, are better than those that are not—witness *The Workhouse Ward*, *What Every Woman Knows*, *The Blue Bird*.

As drama is the art closest to life, it follows that realism is its basic medium. This does not mean, however, that a play must be written or produced with photographic accuracy of detail. There is an inner realism that is unaffected by the surface technique by which

it is presented, as illustrated by *The Cherry Orchard*, *The Hairy Ape*, *Dear Brutus*. It is important, therefore, that the student recognize that the truth we seek in a play lies in this inner realism, in the truth of human nature, not in the external machinery—in expressionism, naturalism, or other method of presentation.

Many beginners need to be drilled on the fact that the play and the actors are the vital elements, not the costumes and the scenery, no matter how effective they may be. This brings out the fact that the actor is a dual personality—himself, and the character he portrays. It is this which makes the beginner confuse the one with the other. In a school where the actor is one's classmate or one's roommate, and probably inexpert, the difficulty of realizing the author's creation is considerable, yet it is this very circumstance that provides such an excellent opportunity to produce constructive dramatic criticism, to point out the elements selected and contributed by the author, by the director, by the actor, and how these three, with other theatre artists, have worked together to write a pattern of audience attention.

The acting should be convincing. Does, for instance, the actor interpret the character created by the author, or is he but parading his own personality? Does he speak with his body as well as with his words? Does his reading of lines reveal the union of thought and emotion in the character he is representing? Does his voice contribute to an orchestral ensemble? Does he read his lines as though they were red hot coals to be gotten rid of as soon as possible, or like balloons to be kept suspended as long as circumstances permit. Has he falsely stressed and paused and so ruined the dialogue, or is he one who by his skill has camouflaged dialogue that is lifeless or bookish? With a little guidance in matters of this kind, students could soon develop into acceptable critics. A little more skill in judging character as written, directed, and acted would make them less concerned about happy endings.

The student should realize early that every great play is a continual struggle, represented by a series of crises. Not only the author, but the director and actor as well, must keep this struggle, this opposition of forces, this confrontation of elements constantly before the audience. This they do by means of such obvious devices as contrast in the size, complexion, voices of the actors, by variety of tempo in dialogue and movements, by color combinations and designs in costumes, by light and shade, by the balance of groups of people or furniture; by the alternation of these same elements, by the creation of obstacles to develop stress, to create suspense, and to insure the projection of the items that the audience must get.

And what of the directing? Was the play well cast? How skillfully has the director managed stage business? Does the group near the fireplace distract attention from the important action taking place near the center of the stage? What of the mob scenes? They may be the making or the breaking of the play, according to the time spent in directing them. Has the director been able to make the most of details? Has he pulled into a harmonious pattern the elements of light and

shade, of color, tempo, and rhythm, or has he, by neglect of these, left the play nebulous, vague, formless, inexact? In order words has he created a moving picture, every moment of which is a pictorial composition? Has he co-ordinated his elements as the instruments in a symphony orchestra? Has he woven a lace-like pattern as an overtone to the plot, characters, structure, emotions, etc. or has he merely projected the stark outline of the story? Has he maintained by constant alertness, a certainty of right emphasis, or has he by uncertainty of dramatic values sacrificed the unit of production?

The number of items that could be brought out by such criticism is of course endless. There are questions of morality, motivation, characterization, structure, and many more. Much can be taught to students through dramatic criticism if we will keep in mind that we are after principles, but principles taught through concrete instances.

And finally, let us have a word about the critics themselves. The student critic must be made to realize that he is like a physician, not a judge. His function is to diagnose, to find out what is good and what is bad. He is not a judge to pass on what is right and what is wrong. He must learn that there is no such thing as right or wrong, but only more right or more wrong. He must, above everything, be made to see whole, that the part does not exist by itself, that the detail must be seen in relationship to the final theatrical entity, that all is relative and that nothing is absolute.

PRELIMINARY REPORT—CORRECTIVE SURVEY COMMITTEE

RUTH C. PROCTOR

Last year at Baton Rouge, a group of members, who are interested in remedial speech training particularly at the elementary school level, urged the appointment of a committee to study this problem in order to ascertain what was being done throughout the South, and, most important of all, to recommend what the Association should do to aid in this work. As a reward for their zeal, the problem was kindly, but firmly and promptly, handed back to them; they were told that they were the committee, to proceed. They have been attempting to do so during this past year and are now presenting a preliminary report.

The time-honored questionnaire seemed the logical method of reaching such a widely scattered group; but the persons to be so honored must be first located. I do not know if you have ever set out to find the corrective speech teachers of the South; but may I assure you that they are an extremely elusive and retiring group? It was soon evident that if a complete picture of the remedial problem in the South was to be obtained, a more representative group must be circularized. The final decision was that a questionnaire should be sent to the superintendent of schools in each of the southern states, to the superintendent of schools in each city with a population of fifty thousand or more, to the president of each state speech association, and to any individuals known or reported to be interested in the remedial speech problem. Seventy-six questionnaires were sent out; thirty-six were returned. Some of those returned were absolutely blank, save for the name of the city and the superintendent.

In considering this problem of remedial speech, certain topics stood out as being of primary importance; you will note that the questions in the questionnaire were framed to secure information concerning the following topics:

1. Extent of the problem.
2. Types of remedial training provided.
3. Hindrances to the program.
4. Speech of the classroom teacher.
5. Place of the Southern Association in future programs.

In order to give a bird's-eye view of the entire situation, a sample copy of the questionnaire was filled out for the entire South. A figure behind any statement indicates the number of times that statement was checked.

CORRECTIVE SPEECH SURVEY

- I. State or City—The South.
- II. Superintendent.

- III. Has a survey been made in your state or city to determine the number of children with severe speech defects?
Yes, in thirteen cities, and one state (not yet completed).
- IV. If so, what percentage of children of school age have defects severe enough to require remedial training?
Percentage of defects reported ranged from .8% to 18%.
- V. If no survey has been made, please estimate the number in your city or state.
The following answers were given:
Estimated 1-2%.
Impossible to estimate (5).
Don't know (3).
25% (by trained observer).
- VI. Is any program of remedial or corrective speech training carried on in your state or city?
Yes, in 11 cities there are corrective programs. One state is attempting to inaugurate a state program. Seven speech clinics were reported. Six other cities reported some work with especially severe cases by interested teachers.
- VII. Name of Supervisor.
- VIII. Address.
- IX. How is this training given? (Please check).
 1. In the classroom by regular teacher. (8)
 2. In classroom by itinerant teacher. (1)
 3. In clinics. (3)
 4. In special classes. (9)
 5. Individually. (7)
 6. Private agencies. (1)
- X. How many counties, cities, or districts in your state provide remedial or corrective training?

County or City	Director	Address	Method
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- XI. If there is no organized work of this type in your state or city, which of these reason for its omission are most cogent? (Please check).
 1. Lack of qualified teachers. (5)
 2. Lack of funds to carry on such a program. (19)
 3. Public interest not aroused concerning the need and possibilities of remedial speech training. (15)
 4. No need of remedial speech program. (3)
(Please list any other reasons.)
- XII. Is there any definite program of speech improvement carried on in your city or state? If so, how is this work carried on?
One city reported that an "auditorium teacher" carried on this type of work. Three other elementary schools, three high schools, and three colleges were reported as having programs, but the method was not indicated.

- XIII. Must the speech of the prospective teacher reach a certain standard before the applicant is eligible for appointment? If so, what standards are used?

One state requires that an applicant must have "good speech" in order to secure a certificate. The following standards were reported by five cities or counties:

Obvious quality and effectiveness.
Speech examination when entering training.
Eligibility within province of county superintendent.
Normal speech.
Counts heavily in interview

No standards of any type were reported by other cities and states.

- XIV. Is any type of speech training, artistic or corrective, offered in your teacher training institution?

17 institutions reported that some type was offered.

4 institutions reported that no training was offered.

From four states no institution reported that speech training was offered.

- XV. Is there any provision for the teacher in service to acquire speech training? How?

Through summer schools. (6)

Through extension or night classes. (6)

No answer. (7)

- XVI. Does your State University have a Speech Department? (Yes—8)

Does it offer courses in remedial speech? (Yes—8)

Does it offer extension courses in remedial speech? (Yes—1)

- XVII. Are there any agencies or individuals in your state or city interested in this problem?

Name

Address

- XVIII. How may the Southern Association aid you in inaugurating and carrying on a remedial speech program in your city or state?

SUGGESTED METHODS

1. Provide speech survey material. (16)
2. Establish traveling clinics. (8)
3. Sponsor lectures for P. T. A. and teacher groups. (12)
4. Provide educational material in the speech field. (12)
5. Sponsor preventive work with the pre-school child in the nursery schools. (7)

(Please list any other methods)

Discussion of accepted practices in other progressive systems.

Help in selling need.

Speech articles in State Educational Journals.

Definite course of study.

Suggest devices and books.

(Listed by active workers in field).

The general picture may appear at first rather discouraging, but on closer analysis it may not be so hopeless as it seems. In twelve of the thirteen states, some remedial training is available. There may be one city having a corrective speech program; there may be a speech clinic; teachers of the deaf may be re-training severe cases; or courses may be offered in some university or college: but there is a beginning. Replies from the other states indicate interest. There is no state in the South in which some individual or agency does not acknowledge the presence of this problem and desire to do something to meet the need. While doors are opening, the task is still so vast that it constitutes a challenge to the entire Southern Association.

Your committee was instructed, not only to secure the facts, but to suggest ways in which the Association might promote remedial work in the South. In checking over the questionnaires, two clearly defined attitudes are noted, the interest shown in remedial work by those who know something of its possibilities, and the lack of interest when the possibilities of remedial work are not known. The first recommendation of the committee is that the Association conduct an educational program or campaign concerning the need and possibilities of remedial speech training, particularly at the elementary level. The need of these children must be made as real as the needs of other handicapped youngsters, for when public interest is fully aroused, the question of necessary funds, qualified teachers, and organization of classes can and will be taken care of by local agencies and organizations.

The logical groups to aid in such an educational program are the State Associations. If, during the coming year, each State Association includes, not on some sectional program attended by three or four already interested people, but on its general program, one or more presentations of the extent of the problem, and the possibilities of speech re-education for these children, at least the speech teachers of the South will understand what is meant by "speech correction" and "remedial training." And if any member has ever struggled with a case of stuttering or delayed speech which should have been corrected, or at least brought under control, long before the child attempted high school speech work, they should prove ready converts to remedial programs for elementary children.

An interested and informed State Association should prove a successful agent to carry the educational program to other state organizations, to P. T. A. groups, to classroom teachers, and to others who might prove allies in this work. In each state the agency already interested might serve as the co-ordinating force. Such a program should find ready acceptance, for answers to the questionnaires indicate that some movement of this type is desired and needed in practically every state.

Another definitely expressed desire was a desire for "material." material to use in making surveys, material to use in classes. Some such material is available, but a teacher must learn how to secure it, and also how to adapt it to conditions in her community. May we ask for a department in the Southern Bulletin, that may serve as a clearing

house for elementary teachers of speech correction, a place where we may discuss our problems among ourselves? We could fill a page or two (at least with questions). Materials or procedures that prove effective in one locality might be reported and tested out by others under slightly different conditions. There would gradually be built up a body of materials and methods particularly fitted to meet the speech problems of the South. Those of you who have used material prepared for other sections know how valuable and welcome our own material would be.

Another problem which the Association should at least consider, is the speech of the classroom teacher. No definite standards were reported. Although "normal speech" or "good speech" were reported as required in several instances, there was little evidence that even these standards could be rigidly enforced. This problem seems to belong particularly to teacher-training institutions; yet, due to the tendency of children to imitate what they hear, the speech of the classroom teacher is also a factor in any corrective program. Not only should her speech be worthy of imitation, but she herself must be made "speech-conscious," if a remedial program is to succeed. Experience has shown that when survey courses in the field of speech improvement and correction are offered in teacher-training institutions, the classroom teachers offer willing and intelligent co-operation to the program of speech re-education.

These elementary children of today will be the high school and college students of tomorrow; their speech re-education is our problem today, it may be yours tomorrow. An effective remedial program at the elementary level will go far toward removing the need for re-education at the advanced levels. There are not yet enough workers in the remedial field to carry out these suggestions alone. The active and expressed interest of every member is necessary. The clause from the Psalms, "Let the redeemed of the Lord *say so*," that is sometimes quoted with a changed accent or stress, resulting in a changed meaning, exactly expresses the main recommendation of the committee, that at every opportunity, formally or informally, asked or unasked, every member of the Association who is informed and convinced of the need for this type of training—say so.

¹An earnest effort has been made to include in the Bulletin material of value to the elementary teacher. The small number of pages devoted to their interests has been due to the scarcity of material, not to lack of interest on the part of the editor. Ed.

THE 1941 S.A.T.S. SPEECH TOURNAMENT AND CONGRESS

GLENN R. CAPP

TIME AND PLACE

The All-South Speech Tournament and Congress will again be held in conjunction with the convention of the Southern Association of Teachers of Speech for 1941. The place is Birmingham, Alabama. The time is April 1, 2, and 3 for the tournament, and April 3, 4, and 5 for the Congress. The Congress will be held concurrently with the convention but will not conflict with the convention. It will be managed by students with the exception of one faculty advisor. It should provide a worthwhile activity for those students in attendance who do not care to attend the professional convention.

TOPICS FOR DISCUSSION

The proposition for debate is: "Resolved, that the United States should adopt a tax program sufficient to finance all national defense appropriations from current revenue." The topic for extemporaneous speaking is: "Foreign Relations of the United States."

These topics were selected by vote of those schools who have attended the contests in the past. First, a ballot was sent out asking for suggestions. The topics most frequently mentioned from these suggestions were again submitted for preferential rankings. The vote on the following five questions was close and it is recommended that schools use several of them during the year.

Topics	Position of Votes					
	1st	2nd	3rd	4th	5th	Total
1. Taxation for National Defense.....	6	8	5	4	3	68
2. The Monroe Doctrine.....	9	4	5	3	5	69
3. Freedom of Speech and Press.....	6	4	6	7	3	75
4. U. S. Should Enter War.....	4	6	6	6	4	78
5. State Medicine.....	1	7	6	5	7	88

REGULATIONS FOR DEBATE

The regulations for debate will vary but slightly from former meetings except that provisions have been made for further experimentation with new forms of debate procedure. There will be three divisions in debate: (1) Men's debate—open to undergraduate men in senior colleges or universities; (2) Women's debate—open to undergraduate women in senior colleges or universities; (3) Junior division—open to junior colleges and/or senior colleges using freshmen or sophomores only. Teams in the junior division may be composed entirely of men, entirely of women, or both men and women. There will be six rounds of debate for all teams. One round will be

conducted by the direct clash plan, one by the Oregon plan and four will use the regular plan of ten minute speeches and five minute rebuttals for all speakers.

If possible, winners will be determined at the conclusion of the six rounds upon the basis of debates won and lost. Provisions have been made for breaking all ties by a ranking system of judges and debaters. Time will be allowed following each debate for constructive criticisms by the judge but the decision will not be announced until the conclusion of the six rounds.

ORATORY, EXTEMPORANEOUS SPEAKING AND AFTER-DINNER SPEAKING REGULATIONS

No major changes have been made in the regulations for oratory, extemporaneous speaking, or after-dinner speaking. There will be separate contests for both men and women. The orator's subject shall be of his own choosing, must be strictly original and not have been used in any previous contest, and the length shall be no less than eight nor more than ten minutes. In extemporaneous speaking, contestants shall draw their specific topics one hour before speaking time, and the time limit shall be no less than five nor more than seven minutes. In after-dinner speaking the occasion shall suggest the topic and the speech shall not exceed five minutes.

STUDENT CONGRESS OF HUMAN RELATIONS

The student congress is under the direction of the Tau Kappa Alpha Fraternity and will be continued upon the same plan as used last year. The congress will be entirely under student management with the exception of one faculty advisor.

ON TO BIRMINGHAM

This is intended as only a brief general discussion of the tournament and Congress. Complete regulations will be sent out after January 1, in the form of a booklet. Plan now to attend the tournament, congress, and convention in Birmingham April 1 to 5, 1941.

BOOK REVIEWS

ESSENTIALS OF PARLIAMENTARY PROCEDURE. By J. Jeffery Auer. New York: F. S. Crofts and Company, 1940; pp. 33. \$40.

This brief code of good parliamentary manners is designed for busy men and women in their everyday group meetings. Although based on the rules and customs of conducting business in the British Parliament and the general procedures of the United States Senate and House of Representatives as well as the first parliamentary code drawn up by Robert M. House, this little volume is not an encyclopaedic treatise, but rather a simple, elementary, easily-understood discussion with outlines and chart for use by men and women and boys and girls in the thousands of clubs that make up our democratic way of American life. In these days of threats to democratic government everywhere we need not only to review the mechanical rules of parliamentary procedure, but also to remind ourselves that such procedure can be both democratic and efficient. Such procedure is democratic because it provides for the rule of the majority and it protects the rights of the minority; it is efficient because it provides for group consideration of only one thing at a time. The essential aim always is ensure more democracy in the handling of group problems. Part I, *The Organization and Conduct of Meetings*, deals with a definition and description of the general stages of a meeting from the time it is called to order until adjournment, and the more common parliamentary devices necessary for the orderly transaction of business. Part II, *Special Motions*, deals with special parliamentary motions which, for practical purposes, are kept to a minimum. At the end of the book are two pages of useful charts: a classification of motions according to precedence and a classification of special motions according to purpose. With a handy volume of this kind there is no reason for the persistent demonstrations of sloppy parliamentary procedure to be observed in many groups. I see a brighter day as young men and women in high school and college enter into the technically exacting yet thoroughly practical experiences of the Student Congress, the Model Legislature, and other such democratic organization. I would pay special tribute to the Congress of Human Relations sponsored jointly by the Southern Association of Teachers of Speech and Tau Kappa Alpha for the very efficient parliamentary organizations set up by southern college and university students at Baton Rouge and Chattanooga the last two years. They have demonstrated that legislative procedure can be made both democratic and efficient as a method of self-government.

EFFECTIVE SPEAKING FOR EVERY OCCASION. By Willard Hayes Yeager. New York: Prentice-Hall, Inc., 1940; pp. 444. \$2.60.

Although this is another practical book by a very practical man, it contributes neither new nor original material to the experienced teacher of practical public speaking. It may be an attempt at a new arrangement in that there is combined in one volume materials on speech composition and delivery plus scores of models of various kinds of speeches. The first three chapters are devoted to what the author calls "fundamentals of speech effectiveness." After the usual sales talk on the importance of public speaking, he emphasizes the need for effective speech composition and effective delivery. The other nine chapters are devoted to twenty-odd types of speeches with principles and models of each type. There are sixty of these models

altogether ranging in variety from fireside chatter, Franklin D. Roosevelt to fiery Carter Glass and from Dorothy Thompson to Dorothy Dix. Those of us who know the good speech sense contained in *PRINCIPLES OF EFFECTIVE SPEAKING* and *PRACTICAL BUSINESS SPEAKING* by Sandford and Yeager are glad to welcome this new volume. It seems to me the author has drawn heavily from those two earlier volumes for the fundamentals of this new text. Realizing that many students of public speaking want more than a beginning course, author Yeager now presents this book as an advanced treatment of public speaking. Re-introducing the student who has completed a beginning course to a review of composition and delivery fundamentals in three chapters, the author plunges in chapter four into what he believes to be the "unique contribution" of the book which "consists in combining the essential principles of effective speaking with the study of more than sixty speeches which illustrate the application of these principles to specific occasions." With model speeches and directions on how to prepare similar speeches of your own, chapters are devoted to speeches of praise and blame, response and farewell, celebration, factual explanation, good-will, inspirational speaking, entertaining speeches, radio speaking, and persuasive speaking. While there is some repetition in the instructions given for the preparation of the various kinds of special speeches, I think it is not a serious fault and perhaps serves well to emphasize that basic speech principles are fundamental to all kinds of speech situations. I am glad to welcome this exceedingly practical book to men and women desiring a practical guide in public speaking. For my students who want to see the essential principles of public speaking applied in a variety of actual speech situations, I shall refer them often to this book.

MAKE YOURSELF A BETTER SPEAKER. By E. C. Buehler. New York: The Ronald Press Company, 1940; pp. 250. \$2.50.

Having taught speech for eighteen years both inside and outside the classroom, the author apparently had some difficulty trying to make up his mind whether to write a book for the classroom or for the business and professional group outside. It is excellent for the outside group; it is not likely to be satisfactory for the classroom. While the author says he has made every effort not to "sacrifice any soundness of principle" as he presents the "basic theories and methods of good speaking" and while he insists that this book "is in no sense a book of superficial short-cuts which proposes to teach speech in ten easy lessons," I have a feeling that the book will prove popular with business and professional groups rather than with the classroom teacher. It smacks too much of the professional rhetorician and of the modern popularizer of public speaking and practical psychology as it presents success techniques without sufficient emphasis on basic principles and without encouragement to search out the intrinsic values of success in speech and in life. Consider for a moment such chapter titles as "Talk and More Talk," "Talk and Find Yourself," "I'm Scared to Death," "The Ten Commandments of the Speaker," and "Odds and Ends." There are such equally-attention-attracting sub-topics as "You Don't Tear Your Hair," "Shinny on Your Own Side," "Use a Self-Starter," "Keep in Your Own Alley," "Open Your Show Case," "The Tricks of the Trade," "At the Controls," "Emotion Prevails Over Logic," and "Mental Boxing." In spite of this obvious see-appeal attempt to popularize his wares by getting one foot in the door before it is slammed as every good salesman should, I think

that the book is firmly grounded in sound psychological principles, and that the theories and methods suggested for teaching public speaking are successfully tested ones if you take the trouble to ferret them out. The first six chapters set forth the author's practical philosophy of speech and its relation to success in modern life. The next six chapters embrace what the author calls "dimensions" of speech which deal with ideas, form, words, projection and human relations. In this area I like this popular but sound treatment of the usual topics of the audience, composition, personality, and necessary attributes of the speaker. The last seven chapters take up specific speech problems, types of speeches, and methods of preparation. The usual list of special occasion speeches are included plus conference and discussion. I want to try this book soon with my own business and professional classes, for I know they will like it. And they will receive far more from it than from perhaps 90% of the popularized speech books available today. I would like to try it in the classroom but I wouldn't dare trust to my college students this popularized version of such fundamentally important principles of successful living as well as successful speaking. They might get the wrong idea.

AMONG THE CONTRIBUTORS

Elbert R. Moses, Jr., is an assistant professor of Speech at Ohio State University and is the director of the Ohio High School Speech League. He is the author of a number of articles published by other speech and technical journals.

Alma Johnson is on leave this year from Florida Southern College and is studying toward her doctorate at Northwestern University. While at Northwestern she is working as an assistant in the School of Speech there.

Walter H. Trumbauer, Ph.D. from the University of Pennsylvania, is professor of Dramatic Literature and Director of the College Theatre at Alabama College. Prof. Trumbauer has had some success as a playwright.

Ruth Proctor, supervisor of the Department of Corrective Speech and Deaf Work of the New Orleans public schools, has done graduate work at the University of Wisconsin and Louisiana State University. She is chairman of the committee making the survey reported here.

Glenn R. Capp, director of debate at Baylor University, is third vice-president of the S. A. T. S., and in charge of the debate tournament and Congress.

PLAY REVIEWS

BERTHA, THE BEAUTIFUL TYPEWRITER GIRL, an Old Time Meller-drammer, Charles George; Baker; copyright 1939; 6m, 4 w; 2 interiors; High School***; College***

The first two acts take place in a business office; Acts III and IV, in a poverty stricken living room. To make the shift, a few pieces of furniture are changed and a window center back, through which can be seen the sky, is replaced by a door behind which is dark interior. In Act III scene 2, lights on stage are dimmed to represent light from an oil lamp. In the same sense, a red glare to represent fire is needed behind the door center back. Throughout the rest of the play, the lights represent day light. The only sound effects needed are a clock striking. Costumes are simple and offer no apparent difficulties.

SUN-KISSED, Raymond Van Sickle and Nathaniel Edward Reeid; Longmans, Green, and Co.; royalty; copyright 1936(38); 1 interior; 8 m, 8w; High School*; College*

The setting of the play is the living room of a Los Angeles boarding house with a large bay window and French doors leading out to the lawn and patio, and a door onto the street. No detailed description or sketch is included in the player's book. Lights off stage indicate morning, rainy day, and night, all changes coming between acts. On stage, they are full up during Acts I and III. During the second act, they are all switched off and moonlight streams in through the window. Sound effects needed are church bells and rain. A director's manuscript is sent with payment of royalty.

THE INSPECTOR-GENERAL, Nikoli Gogol; Baker; \$15.00; copyright 1937; 2 interiors; 19m, 9w; High School, No; College***

Translated by John Delman, Jr., and Benjamin Rothbery of the Russian farce comedy, first produced in Moscow in 1836.

Acts I, III, IV, and V take place in the drawing room of the home of a town governor, Russia, furnished in a conglomeration of styles and colors. A sky drop is behind door center back. The stage must be large to accommodate large numbers of characters. Lights on stage are full up and outside indicate bright day light. Act II takes place in a dingy inn bed room, shabbily furnished. This set is smaller than the other. Lights are cut down to seem dingy, and a yellow ray of sunlight comes through the window. Door center back falls from its hinges. There is much movement on and off stage; the speeches tend to be long; and one character, who has very few speeches, speaks only in German. To aid in production, very practical notes are given including: four pages of plates showing sets and costumes; detailed costume and make-up suggestions; and a pronouncing glossary for proper names.

THE HILL BETWEEN, Lula Vellmer; Longmans, Green and Co.; copyright 1937(39); royalty; 1 interior; 4m, 4w, extras; High School** (with advanced students); College**

The whole play takes place in the combined living room-kitchen of a mountain cabin in the southern mountains, with log walls and home made furnishings. At back through doors and windows is seen a deep valley with distant mountains behind. In the first place, lights indicate bright noon. In the second and third

acts, it is night outside, gradually brightening to full day at the end of the third act. Sound effects needed are radio music and a distant gun shot. All the characters but two wear clothes of mountain people—clean and whole but with no thought of style. These two wear sports clothes and simple evening clothes. All except two characters speak mountain dialect. There is no sketch or detailed description of the set given for the actors. A director's manuscript is sent with payment of royalty.

THE BARRETTS, Marjorie Carleton; Baker; copyright 1940; \$25.00; 1 interior; 6m, 6w; High School*; College***

The play, rather slow in starting, gains interest as it progresses. For stage directions and positions, instead of the usual terminology, letters of the alphabet are used. This is confusing to the reader and may also be to the college or high school actor. The entire play takes place in the sitting room of a well-to-do London home. A bay window with three practical windows center back, has an exterior backing. In Act I it is late afternoon, fading into dusk, with candles lighted on stage during the act. Act II is bright afternoon; Act III, evening. Costumes are of the period of 1840-50.

THE CLEAN-UP, Barry Connors; Samuel French; \$25.00; copyright 1928; 4m, 5w; 1 interior; High School***; College***

The set is a comfortable and attractively furnished living room with windows in the back wall, behind which is exterior backing. Lights on stage are full up throughout the show. Off stage, during Acts I and II, the lights indicate day light; Act III, night.

Between Acts I and II, office desk and chair are added to the furniture on stage and remain on for the rest of the show.

No unusual sound or lighting effects are required. Costumes are modern sports and day time clothes.

IN A HOUSE LIKE THIS, Lewis Beach; Samuel French; \$25.00; 6m, 7w; 1 interior; copyright 1939; High School***; College**

A sequel to *The Goose Hangs High*, but complete in itself. The action takes place in a comfortably furnished living room with exterior backing behind two side windows. Lights are full up on stage throughout the show. Outside they indicate morning, evening, and late afternoon fading into evening in the three acts respectively. Costumes are modern, simple sports, street, and evening clothes.

The third act curtain is perhaps an anti-climax.

NEWS AND NOTES

For the first time in the history of the college Converse College offered a six weeks summer session of intensive study in Music, Art, and Drama for men and women.

The Speech Department sponsored a series of Programs in addition to regular classes in Diction, Choric Reading, Acting, History of the Theater and Stagecraft.

The class in Spoken Poetry presented a varied program of Poetry, Dance, Music, and Drama on the Roof Garden of the Chapel Theatre, in the lobby, and on the stage.

The class in acting presented the following plays: "George and Margaret" and "The Lady from the Sea."

Alma Johnson, Florida Southern College, Lakeland, Florida, is on leave of absence and is studying and teaching at Northwestern University. Miss Johnson is director of girls' debate, is teaching in the experimental high school, and is also working toward her Ph.D.

Mr. Charles Brown, M.A. Wisconsin University has been appointed to the position vacated by Miss Johnson.

Lillian V. Voorhees, with other members of the Talladega College staff, spent five weeks at Chicago University in the Summer Workshop of the Cooperative Study of General Education. Miss Voorhees continued work on a program of Speech Education for Talladega College and revised the Fundamentals of Speech Course.

Talladega College has added to its equipment a recording machine and a moving picture machine.

As a special feature of the celebration of the fiftieth anniversary of the Nineteenth Century Club, Memphis, Tennessee, the drama department will present the play, "Men Must Fight" by Reginald Laurence and S. K. Lauren. The play is directed by Josephine Allensworth.

Monroe Lippman, Tulane University, taught Acting and Directing at Mount Holyoke College Summer School of Speech.

Marguerite Wills, Southern College, assisted Dr. Sarah Stinchfield and Mrs. Young in their institute for Speech Correction at Curry during August.

Albert Keiser, Lenoir Rhyne College, Hickory, North Carolina, spent two months last summer visiting colleges in Colorado and made contacts with many of the national officers of Pi Kappa Delta. Mr. Keiser has completed an M.S. on Parliamentary Law for students to be published soon in mimeographed or lithoprinted form.

Professor H. P. Constans, University of Florida, enjoyed visits to several colleges in the Middle West during the summer. Mr. Constans is at present convalescing from an operation.

Irwin Lindow (M.A. Denver) has been added to the Speech staff at the University of Alabama as an instructor. Mr. Lindow taught last year at Iowa State College. At Alabama he will have charge of the fundamentals course and also teach a course in Radio Speaking.

Donald McQueen, formerly of Sarasota High School has charge of Speech and Dramatics at Fort Lauderdale High School.

Dr. C. M. Wise, head of the speech department at Louisiana State University, spoke at the speech conference held at the University of Iowa in July. His subjects were *Standards of Pronunciation*, *Dialect Geography*, and *The Application of Phonetics in Speech Correction*. On October 24, Dr. Wise will address the Indiana State Teacher's Association in Indianapolis. For his first speech he has chosen *Standard Pronunciation*, for his second, *Southern Speech*.

The graduate work in Speech at the University of Alabama has expanded considerably in the last three years. Fourteen graduate students were in residence during the 1940 summer session and seven are in residence for the present session.

Miss Marian Jones is a new member of the Speech staff at Central High School, Chattanooga, Tennessee.

Charles A. McGlon, formerly of the University of Florida, has gone to Peabody Teachers College, to establish an integrated Speech program there.

Edna West, Georgia State College for Women, Milledgeville, Georgia, taught at the University of Georgia this past summer. Leo Luecher of the same department was with the Peninsula Players, at Fish Creek, Wisconsin.

Miss Helen Osband of the University of Alabama spent the summer at Chautauqua, New York, where she gave courses in Interpretation and Speech Correction. This was Miss Osband's third summer at Chautauqua.

The Choral Readers for 1941 of Southern College will have a troupe of twenty-six in all, sixteen women and ten men. Programs will be presented throughout the state of Florida.

Louisiana Polytechnic Institute has a new Fine Arts Building with a Music wing, Speech wing, and an auditorium. Mr. Hayes Newby has been added to the Speech staff at Louisiana Polytechnic Institute. Elton Abernathy completed work on his Doctorate this summer at Iowa University.

Members of the Orlando High School debating team, which won the Florida State Championship in debating for 1940 enjoyed a three weeks' trip through the west and southwest last summer. During that time they attended the conclave of the National Forensic League held at the University of Denver. They were accompanied by their debate coach, Mrs. Irene Lighthiser.

The South Atlantic Forensic Tournament and the Southwestern Forensic Tournament will be held March 6-8, 1941 at Hickory, North Carolina. The Pi Kappa Delta question will be used.

The annual Interfraternity Debate Tournament, University of Florida, under the direction of A. A. Hopkins, with every fraternity entered will debate a quota system for limiting fraternity membership. The usual extensive intercollegiate debate program is planned with a long trip in the East and another in the Mid-West.

Baylor University students of radio have established the Alpha chapter of Lambda Lambda Mu, Radio Fraternity, with Professor Sara Lowrey, as sponsor. The initial meeting of the new organization was held recently for the purpose of setting forth the aims and plans of Lambda Lambda Mu.

Officers were chosen at the first formal meeting. All business of the chapter from the beginning has been conducted according to high academic and professional standards. It was stated in the organization meeting that the importance of radio in Baylor University had led to the founding in Lambda Lambda Mu whose aim will be to parallel the standards of other academic and professional organizations on the Baylor campus.

The plan is to make Baylor University the home of the staff of the National Radio Fraternity for Universities. The plan is to be carried out by maintaining the four-fold purpose of the original charter chapter as follows:

To stimulate good will between the personnel of commercial radio and educational radio workers.

To develop experiment and research educational programs that will have listening appeal along with educational value.

To preserve and add to the spirit of cooperation that must exist between all departments of the University in relation to the radio department for the success of both.

To participate in constructive work that will give the participant experience and the University as a whole prestige; to create interest and bring about a feeling of respect for radio by the entire student body.

A new department of Radio Arts has been created at the University of Alabama under the direction of John S. Carlile, formerly production manager for C. B. S. Radio studios have been constructed in the Union Building and an extensive program of broadcasts from the University have been planned. These will be broadcasted over the various commercial stations in the state. Mr. Carlile will also teach courses in Radio Production.

From June 17 through August 28 Baylor University offered the second annual high school institute, at which time training was given to high school students in the various phases of speech, such as debate, extemporaneous speaking, acting, interpretative reading (individual and choral and radio). The institute served as a laboratory for teachers of Speech who came from the summer session. The teachers in that institute were the regular staff including Professor Glenn Capp for debate and extemporaneous speaking, Professor Paul Baker, dramatics and Sara Lowrey, interpretation and radio.

Mr. Baker inaugurated a summer theater very much like the summer stock companies in the east. The troupe gave a half dozen full length plays as entertainment for the summer session. Those enrolling in his troupe were given some college credit if they fulfilled the requirements for such. The summer theater gave students and teachers the opportunity of working as a professional group, thus gaining the experience of a summer stock company by adding university credit if such was desired.

The University of Georgia Theater will occupy this fall its new theater in the new \$450,000 Fine Arts Building in Athens. The new building, which was described in the July issue of Theatre Arts Monthly, is one of the finest theater structures in the South. The director, Edward C. Crouse, has just returned to Athens after a year's leave-of-absence with the Yale University Theater. A season of four or five major and several minor productions is planned.

The new Department of Drama at the University began operation this fall under Mr. Crouse's direction.

At the University of Alabama a large lecture room was recently remodeled for the use of the Speech Department. Sound proof partitions were erected so as to construct a class room and two adjoining laboratories. The walls and ceiling of the rooms were acoustically treated to provide an ideal set-up for recording of students voices as well as various forms of scientific speech research. Several pieces of new apparatus were recently purchased including a 16 inch recorder.

The Blackfriars of the University of Alabama under the direction of Dr. Lester Raines presented the following plays during the past summer session: "What a Life" by Clifford Goldsmith, "Old Lady Fate" by Margaret Harton, An "Unpretentious Comedy" by John Yeuell, "Night Life of a Teacher" by Margaret Harton and Leslie Davis, "Gift Freely Given" by John Yeuell and "Heil" by Melville A. Sanderson, Jr. All but the first were originals. These plays have been published in mimeograph form with the addition of "Fixin's" by Marion Coley, "Lizzie" by Margaret Harton, "Wreath Without Laurel" by William L. Coleman and "Rip Van Winkle—for puppets" by Edward Taliaferro, in a series known as the Blackfriar series of original plays. There are nine in the series to date.

PLAY SCHEDULE FOR 1940-41

You Can't Take it With You, Margin for Error, Family Portrait, Pirates of Pensance, Yellow Jacket, and The Merchant of Venice, Florida Southern College, Lakeland, Florida.

Stetson University Little Theatre Play schedule: 1940-1941:

Oct. 12—Work Shop Plays: Spreading the News, The Hour Glass, Utter Relaxation.

Oct. 31—Homecoming Play.

Nov. 1—The School for Husbands, Moliere.

Nov. 21-23—Stage Door, Ferber and Kaufman.

Dec. 17—The Lord's Prayer, Wm. N. Guthrie.

Feb. 14-15—Pygmalion, Geo. Bernard Shaw.

March 6—Theta Alpha Phi Revue.

March 22—Experimental Theater—Original long play.

April 23-24—Coriolanus, Wm. Shakespeare.

May 16-17—What a Life, Goldsmith.

During January they will conduct two Intra-Mural play tournaments, one for men and one for women, six groups in each tournament.

Hendrix College, Conway, Arkansas, will produce "This Is Politics" and "Everyman."

Agnes Scott College will open its new theater with a production of "Kind Lady."

Brenau College—"Dangerous Corner," "Tovarich."

Louisiana Polytechnic Institute—"First Lady."

L. S. U. play schedule for the 1940-1941 year has been announced to include the following: On Borrowed Time, Stage Door, Pride and Prejudice, and Dear Brutus.

Blackfriars, University of Alabama, Thirty-fourth Season of plays: Clarence; Friars-a-Fryin'; The Skull; Father Malachy's Miracle; Pride and Prejudice; Don Carlos; And So We Laugh, and original play by Harriet Horton.

